**30.1.3 English Paper 3 (101/3)**

Paper 101/3 is intended to test the candidates' ability to communicate in writing. Communication is established at different levels of intelligibility, correctness, accuracy, fluency, pleasantness and originality. Within the constraints set by each question, it is the linguistic competence shown by the candidate that should carry most of the marks.

Examiners should not hesitate to use the full range of marks for each essay. It is important to determine first how each essay communicates and in which category A, B, C or D it fits.

D CLASS The candidate either does not communicate at all or his/her language ability is so

(01 – 05) minimal that the examiner practically has to guess what the candidate wants to say. The

candidate fails to fit the English words he knows into meaningful sentences. The subject is glanced at or distorted. Practically no valid punctuation. All kinds of errors. "***Broken English***" is evident.

D - 01- 02 Chaotic. Little meaning whatsoever. Question paper or some words from it simply copied.

D 03 Flow of thought almost impossible to follow. The errors are continuous.

D+ 04-05 Although the English is often broken and the essay is full of errors of all types we can at least guess what the candidate wants to say.

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C CLASS The candidate communicates understandably but only more or less clearly. He/she is (06 – 10) not confident with his/her language. The subject is often undeveloped. There may be

some digressions. Unnecessary repetitions are frequent. The arrangement is weak and the flow jerky. There is no economy of language; mother tongue influence is felt.

C - 06-07 The candidate obviously finds it difficult to communicate his/her ideas. He/she is seriously hampered by his/her very limited knowledge of structure and vocabulary. This results in many gross errors of agreement, spelling, misuse of prepositions, tenses, verb agreement and sentence construction.

C 08 The candidate communicates but not with consistent clarity. His/her linguistic abilities being very limited, he/she cannot avoid frequent errors in sentence structure. There is little variety or originality. Very bookish English, links are weak, incorrect, repeated at times.

C+ 09-10 The candidate communicates clearly but in a flat and uncertain manner. Simple concepts sentence forms are often strained. There may be an overuse of cliches, unsuitable idioms. Proverbs are misquoted or misinterpreted. The flow is still jerky. There are some errors of agreement, tenses and spelling.

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B CLASS This class is characterized by greater fluency and ease of expression. The candidate

(11 – 15) demonstrates that he can use English as a normal way of expressing himself/herself. Sentences are varied and usually well constructed. Some candidates become ambitious and even over-ambitious. There may be items of merit of the one word or one expression type. Many essays in this category may be just clean and unassuming but they still show that the candidate is at ease with the language. There may be a tendency to under mark such essays. Give credit for tone.

B - 11-12 The candidate communicates fairly and with some fluency. There may be little variety in sentence structure. Gross errors are still found occasionally, but this must not be overpunished by the examiner.

B 13 The sentences are varied but rather simple and straight forward. The candidate does not strain himself/herself in an effort to impress. There is a fair range of vocabulary and idiom. Natural and effortless. Some items of merit, economy of language.

B+ 14 - 15 The candidate communicates his/her ideas pleasantly and without strain. There are errors and slips. Tenses, spelling and punctuation are quite good. A number of items of merit of the "whole sentence" or the "whole expression" type.

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A CLASS The candidate communicates not only fluently, but attractively, with originality and

(16 – 20) efficiency. He/she has the ability to make us share his/her deep feelings, emotions, enthusiasms. He/she expresses himself/herself freely and without any visible constraint. The script gives evidence of maturity, good planning and often humour. Many items of merit which indicate that the candidate has complete command of the language. There is no strain, just pleasantness, clever arrangement, felicity of expression.

A - 16 -17 The candidate shows competence and fluency in using the language. He/she may lack imagination or originality which usually provide the "spark" in such essay. Vocabulary, idiom, sentence structure, links, variety are impressive. Gross errors are very rare.

A 18 Positive ability. A few errors that are felt to be slips. The story or argument has a definite impact. No grammar problem. Variety of structures. A definite spark. Many margin ticks.

A+ 19-20 The candidate communicates not only information and meaning, but also and especially the candidate's whole self: his/her feelings, tastes, points of view, youth, culture. This ability to communicate is deep and may express itself in many ways. Wide range of effective vocabulary, original approach, vivid and sustained account in the case of a narrative, well developed and ordered argument in the case of a debate or discussion. Errors and slips should not deprive the candidate of the full marks he deserves. A very definite spark.

**Points of Interpretation**

1. (a)

* Must be a story.
* The story must illustrate the saying – either how honesty worked favourably for the protagonist or how dishonesty got the protagonist into trouble. Either way, the story must naturally lead to the conclusion “ ***Honesty is the best policy***”. ***(20 marks)***

(b)

* + - Must be a story.
    - Must begin with the given sentence.
    - Candidates must present the situation they found themselves in credibly. It could be an embarrassing, humbling or difficult situation. It could be as a result of their own daredevilry or foolhardy behaviour or some unforeseen trouble or misharp. Perhaps some unscrupulous individual lured them into this ‘trap’-------. Whatever it was must come out clearly and be seen to be quite a noteworthy situation. The situation need not be resolved. ***(20 marks)***

2.

* ***Introduction***: It is better to forgive those who wrong us than to take revenge on them. Forgiveness restores love, but revenge perpetrates the cycle of hatred.
* Shylock is abused and insulted by Antonio and other Christians in Venice, but instead of forgiving them, he wants to take revenge.

He says: “If a Jew wrong a Christian, what is his humility? Revenge: If a Christian wrong a Jew, what should his sufferance be by Christian example? Why revenge? The villain you teach me I will execute, and it shall go hard but I will better the instruction.” ***(Act III, Sc.1)***

* When it is reported that Antonio has lost his ships and will, therefore, be unable to pay back the 3,000 ducats, Shylock is excited at the opportunity of taking his revenge, the pound of flesh.
* During the trial scene, Portia (disguised as a judge) advises him to show mercy. She says; “The quality of mercy is not strained; It droppeth as the gentle rain from heaven; Upon the place beneath. It is twice blessed; It blesses him that gives and him that takes. ***(Act IV.Sc.1)***.
* Bassanio, with money from Portia, offers to pay twice the sum and even ten times over, but Shylock is bent on his revenge, his pound of flesh.
* However, when Shylock realizes he cannot get a pound of flesh from Antonio without shedding blood, he agrees to take the money. But this time, the tables are turned on him. He will have the “justice” he has been seeking.
* We can argue at this point that it is now Portia’s turn to forgive, and to show the mercy she so eloquently talked about. But she demonstrates no forgiveness for shylock.
* Portia wants to apply the full force of the law such that Shylock forfeits half of his property to Antonio, and the other half to the state of Venice.
* The Venetian law is evidently unforgiving to foreigners who even “legally” conspire to shed the blood of the natives.
* In the final judgement, Shylock loses all his wealth, ½ goes to Lorenzo, who has eloped with his daughter, Jessica.

Further, Shylock is forced to convent to Christian.

* The other examples are meant to provide comic relief, for example:- Bassnio gives his wife’s ring to the judge, Gratiano gives his wife’s ring to Nerissa. The two wives pretend they will never forgive their husbands, and Portia even says she will sleep with other men, as a way of hitting back. But this comic incidents are intended to reveal the laughable underside of revenge and forgiveness.
* The merchant of Venice demonstrates the negative effects of revenge: It also shows that forgiveness could have reduced and even eliminated the tensions between the different parties.
* Forgiveness, in conclusion is an important ingredient in our relations and interactions. ***(20 marks)***

3. (a) The villager comes to town, finds it shocking. According to the village, the town people are:

* Lazy: (Page14) They are afraid of manual work unlike the villagers who can work in the farm for long.
* Dehumanized and have no sense of pride: (Page 14) tout barks all day like a crazy dog. (Page 15) “Do these men wake up in the morning to tell their wives they are going to work? “like monkeys”.
* Lack insight (Page 14):- they do not realize that their attitude towards manual work forces them to spend a lot of money buying their food from the farmers.
* Noisy:- unnecessarily noisy/rowdy (Page 15) “Not even at weddings and feasts – or even/drinking parties:- had he heard so much noise”.
* Unhealthy competition:- (Page 15) “They were so many of them. “How can they make money with such competition?’
* Hasty (Page 15). “Why are town people always in haste?...... Is it because they are living and working with the white people who always hurry as if they are afraid they won’t make it to the outhouse?.
* Love/lust of money and will go as far as using dishonest means to acquire in page 16 villager wonders if the medicine – seller’s mumbwa is genuine or “it is just another way for the town people to earn money” (Page 16).
* They lack the capacity to look critically at their lifestyle and see that it is suicidal.(Page 15) “That is how they will kill themselves……”

**Conclusion:-** Student’s responsiveness. Candidates should give at least one reason for agreeing or disagreeing. ***(20 marks)***

(b) ***Definition*** :- “ A play within a play” refers to a situation where the characters

in a play create another “play” or a scene where they dramatize something. It is acting a sub-play within the main play. Ruganda uses this technique a lot in shreds of tenderness. There are several examples of a play within a play.

***Examples:***

1. Stella joints Odie in an act where he is addressing the termite in a jar as “your majesty”. They plot how to kill him and dispose him. This happens in the earlier part of the play, (Pages 4-5 and 37-47).
2. On (Pages 50-51) Odie and Stella act as Shakespeare’s Otherllo and Desdemona.
3. Stella, Odie and Wak carry out an Electoral process where they elect Wak as chairman. (Pages 59-61).
4. Odie dramatizes Wak and his wife in exile, Wak planning to return home. (Pages 73-75).
5. Wak and Odie act as police constables harassing a woman refugee (Stalla) whom they regard as suspicious. (Pages 87-97).
6. Wak and Odie play refugees with Stalla acting as an Immigration officer. (Page 99).
7. They dramatize a coup d’etat that has just taken place. (Page 107). ***(20 marks)***

***Conclusion***: The technique of a “play within a play” is very effective because the writer manages to write a play with only three characters. On the other hand, it is sometimes confusing when a character changes his or her identity.

(c) ***Introduction***:- Relationship between children and their step-parents are often problematic and are sometimes characterized by tensions. This is especially true of stepmothers and their stepchildren; and our oral literature is full of stories of the cruel stepmother. Examples of cruelty between stepfathers and their stepchildren are rare; but we come across cases of stepfathers sexually molesting/abusing their stepdaughters.

* In Homestretch, Brenda Smith, when she goes to New York, lives with a cruel stepmother, an African American woman called Johnnie. This stepmother has a daughter called Lyn, who is meant to Brenda.
* Brenda is treated like a maid in her own home; and her father Ivan Smith, doe not appear to know what is going on.
* We are told: “True to everything the story books say, Johnnie regarded Brenda as competition, especially for the gentleman’s money” (Page 56).
* Further, we are told: “Brenda needed a buffet against day-to-day antagonism. But her father didn’t provide it. He didn’t seem to be aware of any but her physical needs” (Page 57).
* Brenda also feels there is conspiracy against her mother, who is in Jamaica. For example, the day she doesn’t iron her father’s shirt properly, her stepmother tells her. “You mother ain’t teach you to iron shirt?” (Page 57).
* The stepmother interprets Brenda’s silence as insolence, thus putting the poor girl in a no-win situation.
* The Jealousy of the stepmother rubs onto her daughter; Lyn hates her stepsister. The difference in their physical appearance makes matters worse. Though they are of the same height, Lyn is 50 pounds heavier than Brenda.
* Partly because of these incurable jealousies, Brenda’s performance in school deteriorates.
* The relationship between Brenda’s father and his stepdaughter seems free of tension; but when husband and wife eventually separate, Lyn goes with her mother. ***(20 marks)***